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*John • Adam Esquire*















Will. Hogarth delin

B. Barenz sculp



BIBLIOTHECA  
RADCLIVIANA:  
OR, A SHORT  
DESCRIPTION  
OF THE  
RADCLIFFE LIBRARY,  
AT  
OXFORD.

CONTAINING

Its several PLANS, UPRIGHTS, SECTIONS, and ORNAMENTS,  
On Twenty three Copper Plates, neatly engraved,  
With the EXPLANATION of each PLATE.

---

BY

JAMES GIBBS, Architect,

Fellow of the Royal Society, &c.

---

L O N D O N,

Printed for the Author, MDCCXLVII.

BIBLIOTHECA

RADCLIFFIANA:

OF THE

DESCRIPTION

OF THE

RADCLIFFE LIBRARY

OF THE

UNIVERSITY OF

OXFORD

THE LIBRARY OF THE UNIVERSITY OF OXFORD

IS NOW OPEN TO THE PUBLIC

ON THE 1st OF JANUARY 1871

BY

JOHN GIBBS

OF THE LIBRARY OF THE UNIVERSITY OF OXFORD

PRINTED BY THE UNIVERSITY PRESS

1871

By the University of Oxford





T O

His Grace the Duke of *Beaufort*,  
The Rt. Hon. *Edward* E. of *Oxford*,  
Sir *Walter Wagstaff* Bagot, Bart.  
Sir *Watkin Williams Wynn*, Bart.

*Edward Smith*, Esq;

Trustees to the *Radcliffe* Library at *Oxford*.

*My Lords and Gentlemen,*

**T**HIS small Performance, shewing the several Plans, Uprights, Sections, and Ornaments of the *Radcliffe Library*, being begun and finished under your Direction and Care, demands your Protection. I must in Justice declare, that in all Business of this Sort, in which I have been engaged, I never observed a Trust discharged with greater Unanimity, Integrity, and Candor, during the whole Time I had the Honour of serving you, from the laying the first Stone of this Fabrick to its finishing. And all Persons employed by you therein, do honour  
you



you for your punctual Payments, and great Diligence in seeing every Part put in Execution, with the nicest Oeconomy and Equity. And I wish you may be a Pattern to Posterity, to follow your laudable Example, on any Occasion of the like Nature. And now, having finished and completed this Work to your Satisfaction, and in such a Manner (I hope) as to merit the Approbation of all impartial Judges, I must beg Leave to dedicate this Representation of it to you; being with the greatest Respect,

*My Lords and Gentlemen,*

*Your most obliged,*

*and most humble Servant,*

**James Gibbs.**



## P R E F A C E.

**T**H E Munificent Founder of this Building was *John Radcliffe*, Doctor of Physick, who was born at *Wakefield* in *Yorkshire*, in the Year One thousand six hundred and fifty three, and educated at the School there, and afterwards in *University College* at *Oxford*, and was likewise Fellow of *Lincoln College*. He was so eminent in his Profession, that he was equalled in it by few, and excelled by none of his Time. He died the First of *November* One thousand seven hundred and fourteen, and by his Will bequeathed several very considerable Legacies, Charities, and Donations, and, amongst others, left Forty thousand Pounds for building this *Library*, and to purchase the Ground upon which it was erected, which he particularly directed by his Will.

THE Trustees and Executors, constituted by his Will, were, the Right Honourable *William Bromley*, Esq; *Sir George Beaumont*, Bart. *Thomas Sclater Bacon*, Esq; and *Anthony Keck*, Gentleman, with a Power, that in Case of the Decease of any of them, the Survivors might chuse two or more Persons of good Repute, to be joined with them in the Trust; and accordingly the following Gentlemen were chosen Trustees, in the Room of others, as they deceased. Upon the Death of the Right Honourable *William Bromley*, Esq; *William Bromley*, Esq; his Son, and *Edward Harley*, Esq; (now Earl of *Oxford*) were chosen. Mr. *Bacon*, Mr. *Keck*, and Mr. *Bromley* the Son dying, *Sir Walter Wagstaff Bagot*, Bart. *John Verney*, Esq; and *Edward Smith*, Esq; were chosen; upon *Sir George Beaumont's* Death, Lord *Charles Noel Somerset* (now Duke of *Beaufort*) was chosen, and the Right Honourable *John Verney*, then Master of the Rolls, dying in the Year One thousand seven hundred and forty one, *Sir Watkin Williams Wynn*, Bart. succeeded him. Dr. *Radcliffe* having particularly directed by his Will, that this Library should not be begun to be built till after the Death of his two Sisters (to whom he left very large Annuities) and they surviving him several Years, his original Trustees could only prepare for the same, by purchasing, from Time to Time, the Ground on which the Building was to stand.

AFTER the Decease of the Doctor's Sisters, the surviving Trustees began to set forward this great Work, and were pleased to appoint me to be their Architect; Mr. *William Townsend* of *Oxford*, and Mr. *William Smith* of *Warwick*, were employed to be Masons; Mr. *John Philipps* to be the Carpenter and Joiner; Mr. *George Devall* to be Plumber; Mr. *Townsend*



*end* Junior to be Stone Carver; Mr. *Linel* of *Long-acre, London*, to be Carver in Wood; Mr. *Artari*, an *Italian*, to be their Plaisterer in the Fret Work Way; Mr. *Michael Rysbrack* to be Sculptor, to cut the Doctor's Figure in Marble; and Mr. *Blockley* to be Locksmith.

THE Foundation Stone was laid the sixteenth Day of *June*, One thousand seven hundred and thirty seven, and in it was fixed a Copper Plate, upon which was engraved the following Inscription:

Quod Felix Faustumque fit  
 Academiae Oxoniensi,  
 Die XVI. Kalendarum Junii  
 Anno MDCCXXXVII,  
 Carolo Comite de Arran  
 Cancellario,  
 Stephano Niblet S. T. P.  
 Vice-Cancellario,  
 Thoma Paget et Iohanne Land A. M.  
 Procuratoribus,  
 Plaudenti Undique  
 Togatâ Gente,  
 Honorabiles Admodum D<sup>ns</sup> D<sup>ns</sup> Carolus Noel Somerfet  
 Honorabilis Iohannes Verney  
 Gualterus Wagstaff Bagot Baronettus  
 Edwardus Harley }  
 et } Armigeri  
 Edwardus Smith }  
 Radclivii Munificentissimi  
 Testamenti Curatores  
 P. P.  
 Jacobo Gibbs Architecto.

And the whole Building was compleated in the Year 1747.

*Mem.* It was impossible to make so exact Drawings of this large Fabrick while it was building, as when the whole was compleated, because there happened unforeseen Accidents, which occasioned a few Alterations to be made in it; so that the following Representation of it is taken from the Building as it now stands.

A P A R-



A P A R T I C U L A R  
D E S C R I P T I O N  
O F T H E  
F O L L O W I N G P L A T E S.

P L A T E I.

A P E R S P E C T I V E View of the South Side of the Buildings of the *Radcliffe Library*, taken from a North Window of *St. Mary's Church*: Shewing the Fabrick, with the Area it stands on, and some Part of the old Buildings on each Side of it, as *Brasen-Nose College* on the Left Hand, and *All-Souls College* on the Right.

P L A T E II.

T H I S shews the Geometrical Situation of the *Library*, or a general Plan of the Area on which it stands, with the Buildings round it, being One hundred and eighty four Feet, by Three hundred and fourteen Feet six Inches. The new Building A A, is placed in the Middle, between *St. Mary's Church-yard Wall* B B, and the *Schools* C C, *Brasen-Nose College* D D, and *All-Souls College* E E.

P L A T E III.

T H I S Plate contains two Plans of this Building. The lowest A, is that of the arched Stone-Porch, or Rustic Basement, under the *Library*, the Ceiling of which is arched with Stone, divided in Pannels, and circular concave Dishes, as is here expressed by pointed Lines. The Dishes are adorned with *Mosaic Work*, the Figure of which shall be shewn in its proper Place. Here are three Stair Cases on this Plan. The great Geometrical Stair Case at a, being an Oval of Eighteen Feet by Twenty one Feet, goes up by two Windings to the Floor of the *Library*: The small Stair Cases b b, being Six Feet in Diameter, go up to the *Library*, Gallery, and Leads on the Top of it. The Pavement of this Porch is all laid regularly in Courses drawn from the Center of the Building; the Form of which shall be shewn hereafter.



B, is the Plan of the *Library*, over the Stone Porch, consisting of two Circles, one within the other. The Diameter of the inner Circle, which supports the Cupola, is Forty eight Feet. But the Extent of the Diameter of the outward Circle, against which the Presses of the Books are placed, is Eighty eight Feet six Inches. When you stand in the Center of the Room, you see the Book Cases through the seven great Arches of the inward Circle; which Book Cases are all curiously framed of right Wainscot, and their Mouldings neatly carved. The Room where they are placed is of a circular Form, going from one round Stair Case to the other, Fifteen Feet broad, and Twelve Feet high, raised six Inches above the Stone Floor of the middle Circle, and floored with right Wainscot Boards, all laid to the Center of the Building; its Ceiling is handsomely adorned with Fret Work, and the whole Room lighted by seven Windows. The Floor of the middle Circle is paved with *Portland* Stone, intermixed with red *Swedish* Stone, drawn from several Centers; the Form of which shall be shewn hereafter. The seven small oblong Squares, marked in Lines at o, against each Window, on the Plans of the Library and Gallery Floors, shew where the Desks are placed, and P, shews the Presses for the Books.

#### P L A T E IV.

THIS Plate contains two Plans, the lowest at C, is that of the Gallery or upper Library, with its Balustrade in Front, to which you ascend by the two small round Stairs b b. The Book Cases at P, are placed as below. The Desks placed at each Window, marked o, are all handsomely framed of Mahogany Wood polished. The Ceiling is coved, as is here expressed by pointed Lines, and embellished with Fret Work, and the whole lighted by seven large Windows.

D, S H E W S the Plan of the Leads or Flats over the Galleries, and the Balustrade that goes round the Building, a a; the two round Stair Cases going up to them, b b; the Drum and Buttresses of the Cupola, c c; the Cupola and Lanthorn being all covered with Lead.

#### P L A T E V.

THIS shews the Geometrical Upright of the Outside of the Building, being of the *Corinthian* Order, with its Balustrade and Vases a-top. This Order has all the Members of its Entablature properly enriched, and the Capitals, and Festoons betwixt them neatly carved, all the Windows  
and



and Niches are regularly dressed ; and its middle Part adorned with a handsome Cupola and Lanthorn covered with Lead, the whole erected on a *Rustic* Basement ; the Plan of which is a regular Polygon of sixteen Sides. But this being too small, I have shewn it larger on the next Plate.

### P L A T E VI.

You have here a Part of the Upright of the Outside of the Building drawn larger, to shew more distinctly the Ornaments of the *Corinthian* Order, the Disposition of the Windows and Niches with their Dressings, the Entablature, with the Number of its Modillions answerable to their Intercolumnations, and the Range of Pedestals, and Balustrade a-top of it, with their Vases.

### P L A T E VII.

HERE are the outside Windows of this Building, with their Ornaments and Profiles drawn to a large Scale.

### P L A T E VIII.

THIS is one of the Iron Gates, which are placed in each of the Rustick Arches of the Stone Porch under the Library, to enclose and preserve that Place from being a lurking Place for Rogues in the Night-time, or any other ill Use. Three of the seven Gates may be opened occasionally as wanted, *viz.* that towards *St. Mary's Church*, that towards *All-Souls*, and that towards *Brazen Nose Colleges* ; but are to be locked up always before Night comes on, both Summer and Winter.

### P L A T E IX.

THIS is a Geometrical Section of the Building, through the Middle of the Plan, from the Bottom to the Top, to shew the Disposition of its Inside, the Arches which support the Cupola, the Cupola with its Ornaments, the Framing of the Wood Work, the Thickness of the Floors and Walls. But as this is too small to shew the particular Parts, I have drawn some of them on a larger Scale, to express them better.

### P L A T E X.

A SECTION, on a larger Scale, through the Middle of the Rustick Basement, a-cross the great Stair Case, shewing the Rising and Winding of the great Stairs ; as likewise the Arches, Galleries, Part of the Drum of the Cupola, Cove over the great Stair Case, and Timber Framing, the Profile of the Windows, and the Thickness of the Wall, &c.



## P L A T E XI.

A GEOMETRICAL Profile through one Bay of the Building, shewing a Part of the Rustick Basement; as likewise of the circular Rooms where the Presses for the Books are placed, and the Entry to them from the Doors of the round Stair Cases, on each Side of the great Stair Case, the Framing of the Roof of the Galleries, and the upright Bearings and Abutments of the Cupola.

## P L A T E XII.

THIS is the Niche, with its Ornaments, over the *Ionick* Door Case within the Library as you enter it, where the Doctor's Figure stands in his Academical Habit, curiously done in Marble by Mr. *Michael Rysebrack*, a noted Sculptor. This Niche is contained within one of the great Arches which supports the Cupola, over which there is a Marble Table with this Inscription,

IOHANNES RADCLIFFE M. D.

HUIUS BIBLIOTHECÆ

*Fundator.*

## P L A T E XIII.

THIS is a Geometrical Upright of one of the great Arches within the Library, to shew the Fronts of the Gallery or upper Library, its Cornish and Balustrade, the Scrolls abutting against the great Pilasters, for the Support of the Floor of the Gallery; as likewise the Windows of the Library below, and the Gallery above.

## P L A T E XIV.

A PERSPECTIVE View through three of the Arches which support the Dome, to shew more distinctly the Book Presses, and the reading Desks, in the Library below and Gallery over it. The Point of Sight is taken at a Man's Heighth, from the opposite Side of the Gallery.

## P L A T E XV.

THIS shews the Form of the Iron Rail of the great Stairs, with a Plan of it on a larger Scale, the Diameter of it being Eighteen Feet by Twenty one Feet. This Fence is very neatly performed, all its Ornaments, as Roses, Foliage, and the Bases of the upright Bars, are of Copper embossed, and the Whole is capped with a handsome Hand Rail of Mahogany Wood neatly polished.

PLATE



## P L A T E XVI.

H E R E is shewn one Quarter Part of each Pavement in the Building ; the lowest belongs to the Stone Porch under the Library, which is of a hard Sort of Stone, all laid in Courses, drawn from the Center of the Room, as here expressed. That above, on the same Plate, is the Pavement of the middle Part of the Library, which is of *Portland* Stone, intermixed with red *Swedish* or *Bremen* Stone, drawn from several Centers. This Floor was first proposed to be of black and white Marble polished, but was rejected, being thought improper for the Place, because the Air condensing upon it, occasioned by its Hardness (which commonly, though improperly is called sweating) makes the Place damp, especially where no Fire is kept, and is fitter for Churches, Portico's, Common Halls, and Passages, than a Library.

## P L A T E XVII.

H E R E are the Ornaments of the Circular Concave Dishes in the Ceiling of the Rustick Basement, or Stone Porch, below the Library, being all arched with Stone, and the circular Concave Dishes adorned, in this Manner, alternately with *Mosaick* Work, the one with Octagons, and the other with Crosses and Octagons, having the Doctor's Cipher in the Center within a Circle : The Ceiling of the great Arch in the Middle of the Porch, is grinded over, and has the Doctor's Coat of Arms, enclosed within a large Circular Moulding, going round it, handsomely carved.

## P L A T E XVIII.

T H I S shews the great Modilion Cornish, with its Frize fully enriched, which goes round the Inside of the Building, over the great Arches that support the Cupola ; I have likewise drawn here a Part of three of the Arches, to shew the Ornaments which are put in the Spandrels, between the Architraves of the Arches.

## P L A T E XIX.

T H I S is one eighth Part of the Ornaments of the Dome in the Inside of it, with their Profiles, letter'd and figured, the Whole curiously done in Fret Work, by Signior *Artari*, an excellent Artift. A, one eighth Part of the Ornament extended on a straight Line ; B, the Profile or Section of the Pannels. c, c, the Geometrical Profile from the Middle of the Rose to the outside Border.



## P L A T E XX.

A. P L A N of the Frame, or Half of the Outline, or Circumference of the Cupola, shewing the Thickness of the Walls, and how the Dome is framed and supported ; a a, the bearing Pieces for the Trufs, on which the Lanthorn is framed ; b, b, the Beam or Girder of the Trufs ; c, c, the upright Posts which form the Lanthorn. The four Divisions in the Plan shew the Timbers which fill up the Spaces within the trussed Frame 1, 1, two half Trusses ; 2, 2, the Purloins or cross Timbers ; 3, 3, the Furring for the Outline of the Dome ; 4, 4, the Bridging on which the Boards are fixed for the Lead Covering.

B, S H E W S the Upright of the principal Wooden Trufs, which forms the Inside of the Dome and Outline of the Cupola and Lanthorn and its Framing, all of Heart of Oak, being an excellent Piece of Carpentry well considered, and executed in the best Manner, the Ends of the Timbers being fixed in Shoes of Metal, to preserve them from any Damp that might affect them from the Stone ; the Timbers here lettered refer you to the Plan below it.

## P L A T E XXI.

H E R E are the Ornaments of the several Orders, made use of in this Building. A, is the Base, Architrave, Frize, and Cornish of the *Corinthian* Order on the Outside of the Building. B, the *Ionick* Pedestal, Base, Architrave, Frize, and Cornish, of the Inside of the Building. C, the Profile of the trussed Cornish which crowns the Arches. D, the Profile of the Cornish, on the Outside of the Drum of the Cupola. E, the Profile of the Cornish of the Inside of the Drum. F, the Architrave Moulding of the Arches.

N. B. All the Mouldings, both without and within the Building, are carved proper to their Order.

F I N I S.





*G. Kneller Baron. Pinx. 1710.*

*P. Fourdrinier Sculp. 1747.*









ANNO 1747

*A Perspective View of the outside  
of the RADCLIFFE LIBRARY.*

Jacobus Gibbs Architecto P. Fourdriner Sculp.

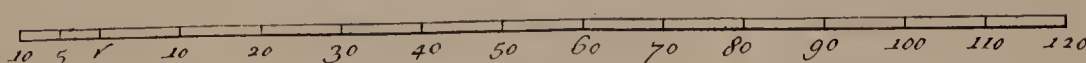






*A General Plan to shew the Situation  
of the Radcliffe Library.*

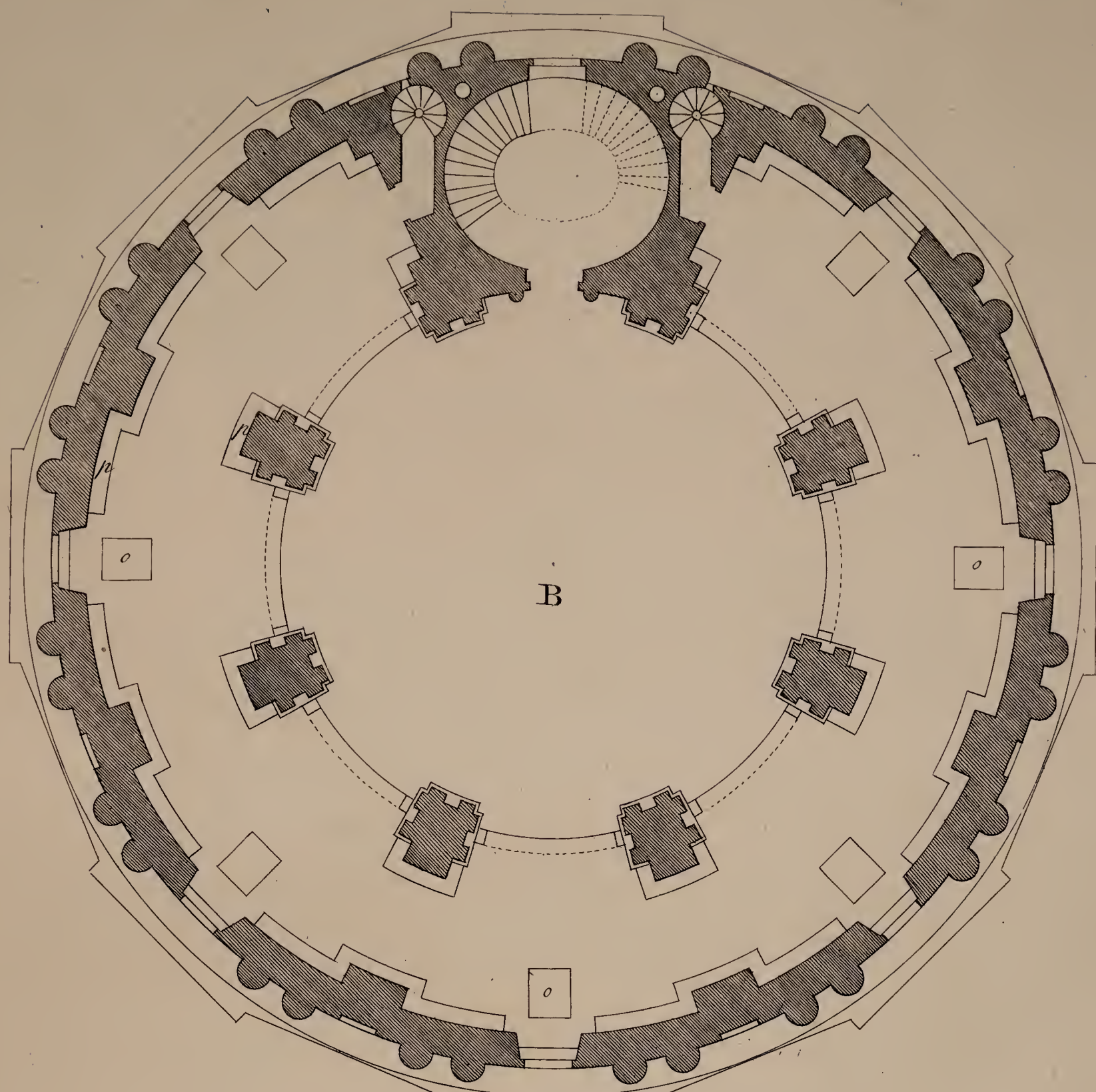
*St. Mary Church*



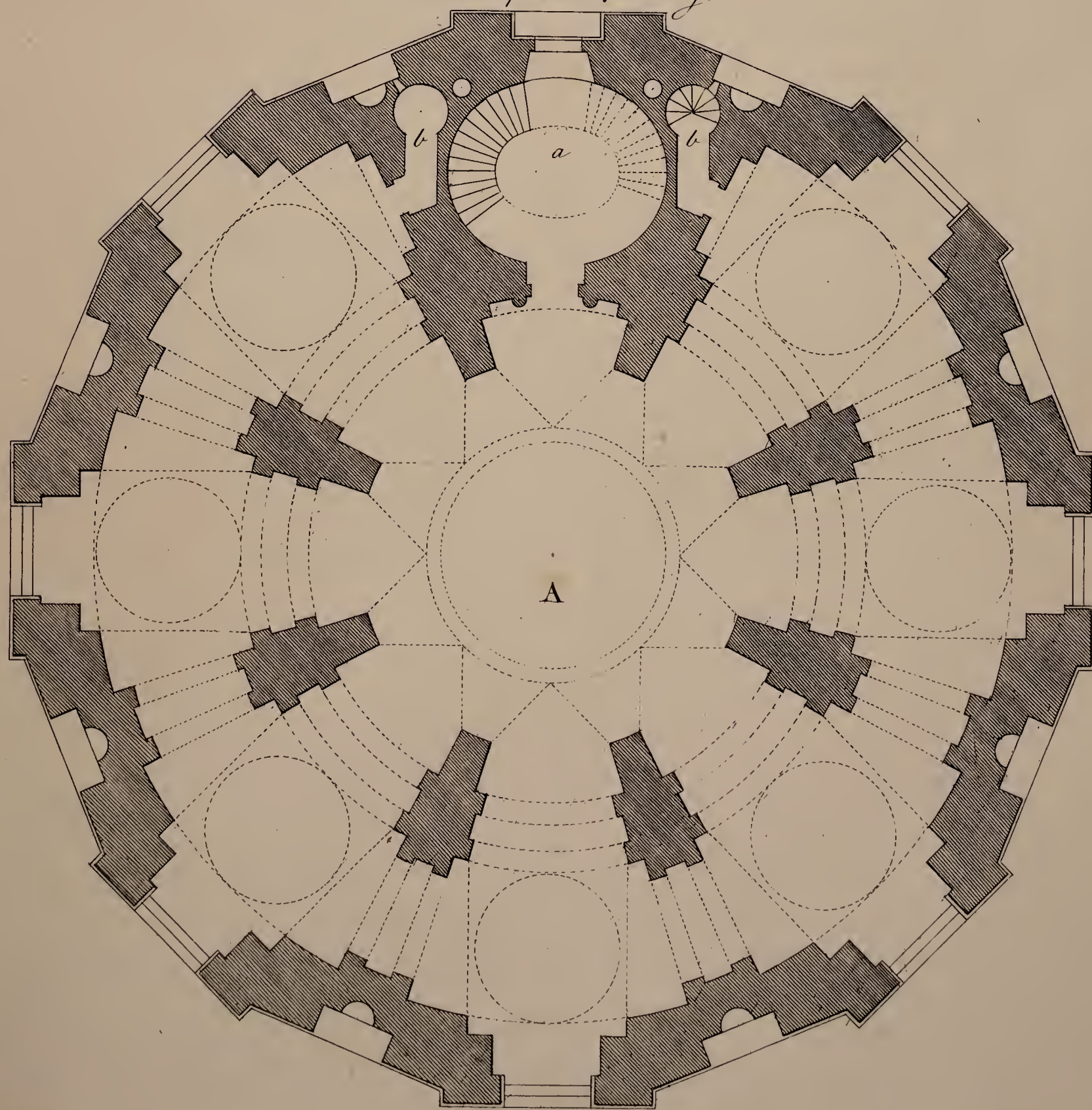








*Plan of the Library*

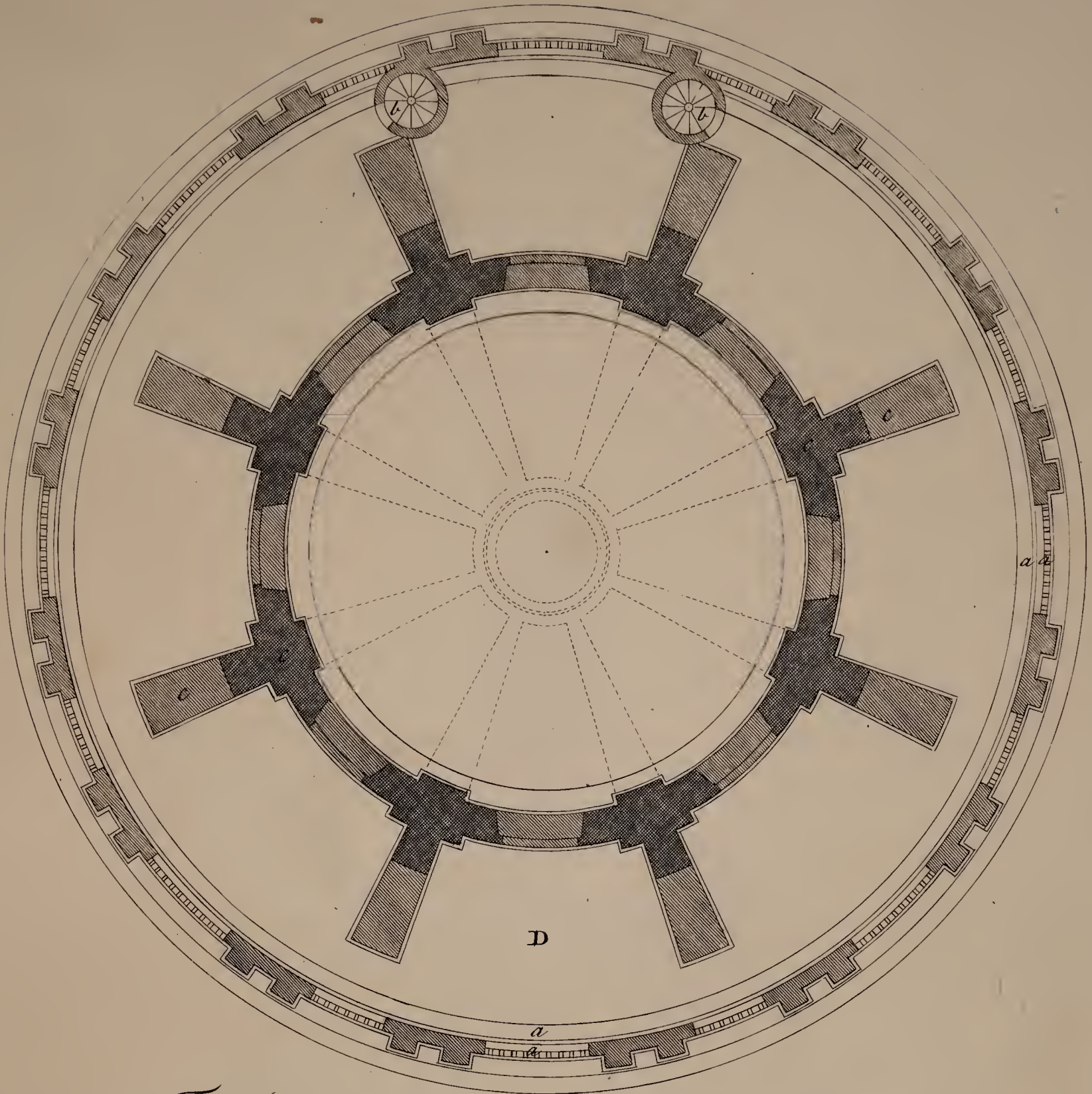


*A Geometrical Plan, of the Rustick Basement under the Library.*

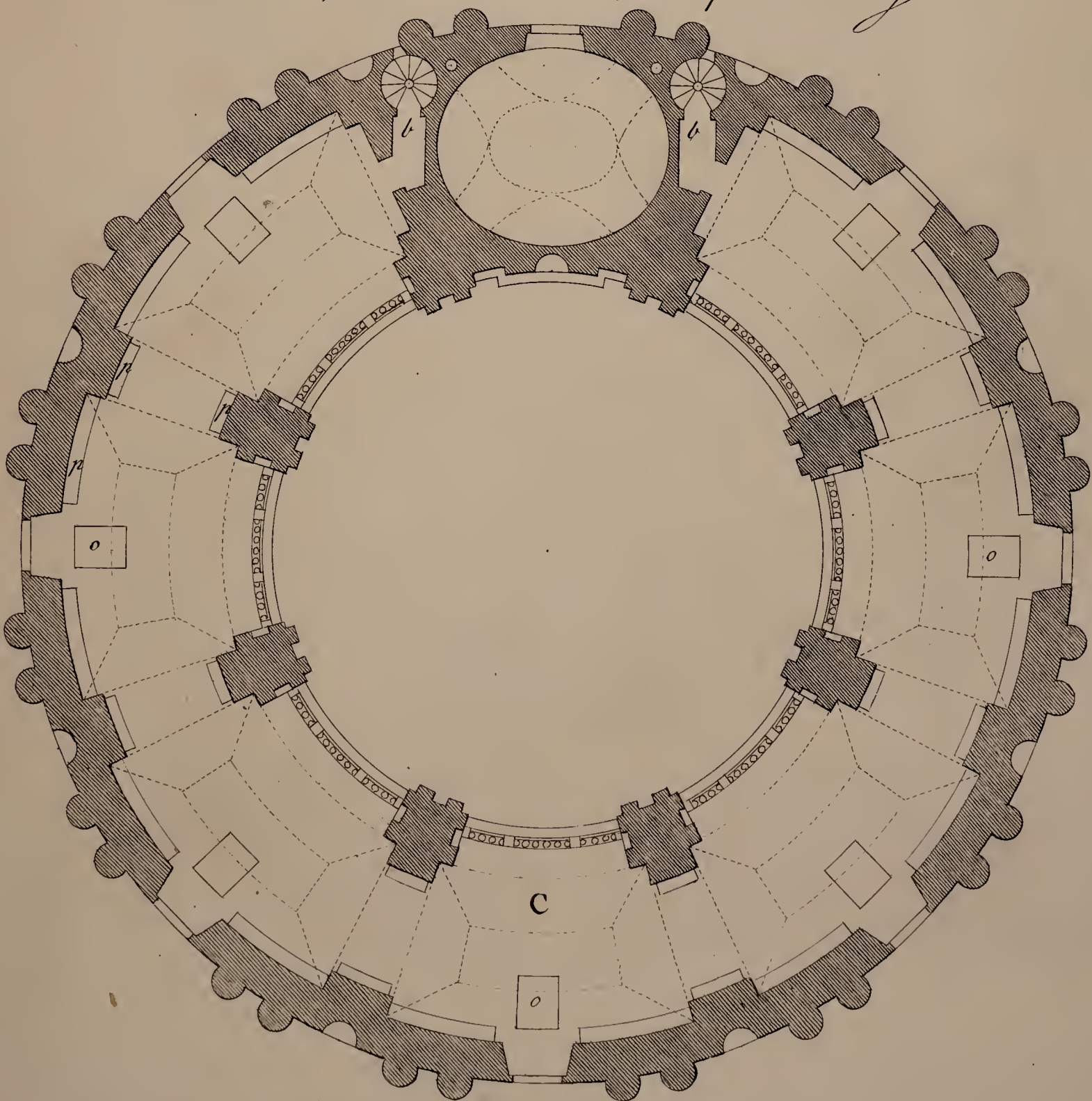








*The Plan of the Leads, and Cupola of the Library.*



*The Plan of the Gallery or upper Library.*







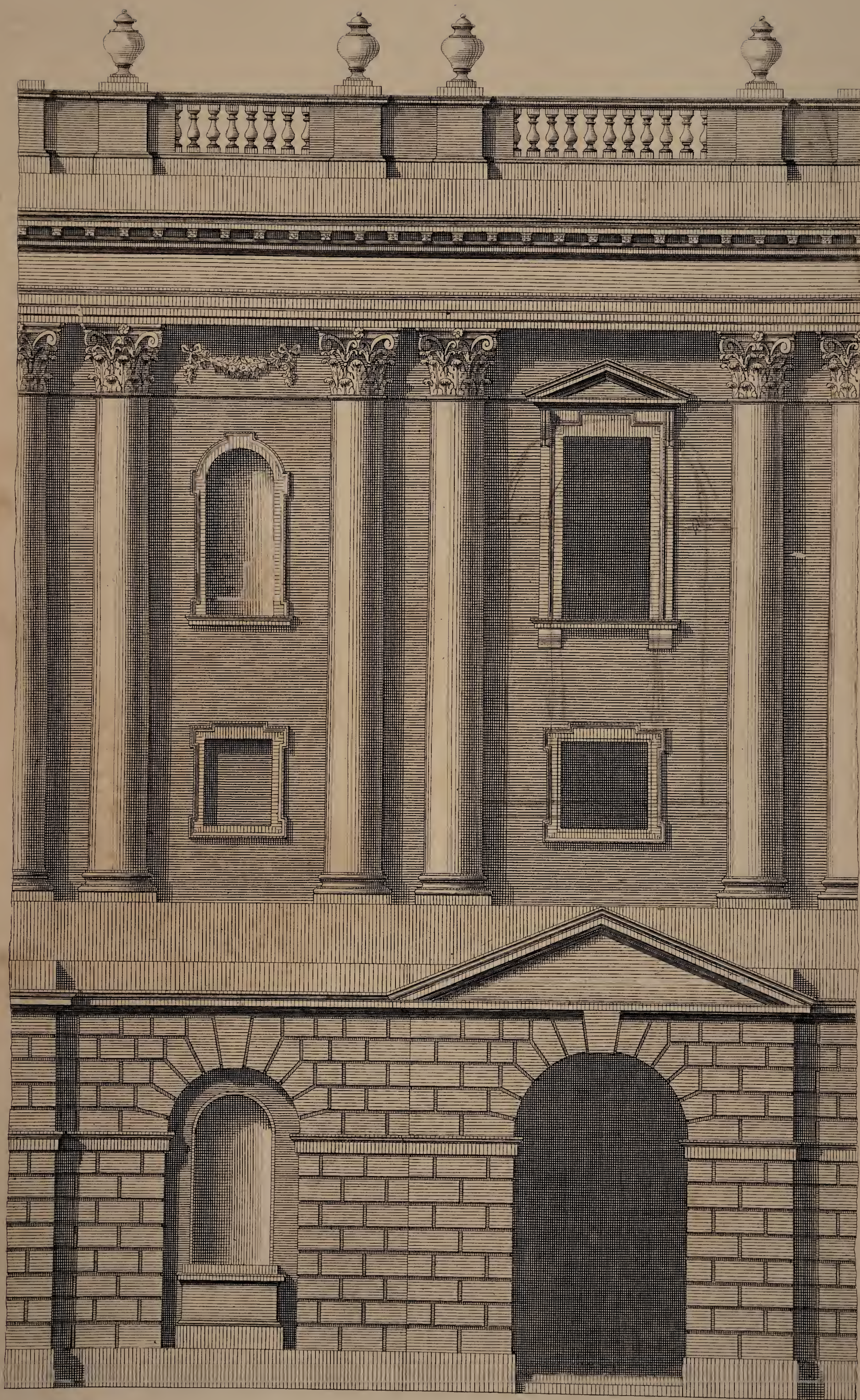


*The Geometrical Upright of the outside of the Library.*









A Part of the Outside of the Building on a larger Scale.

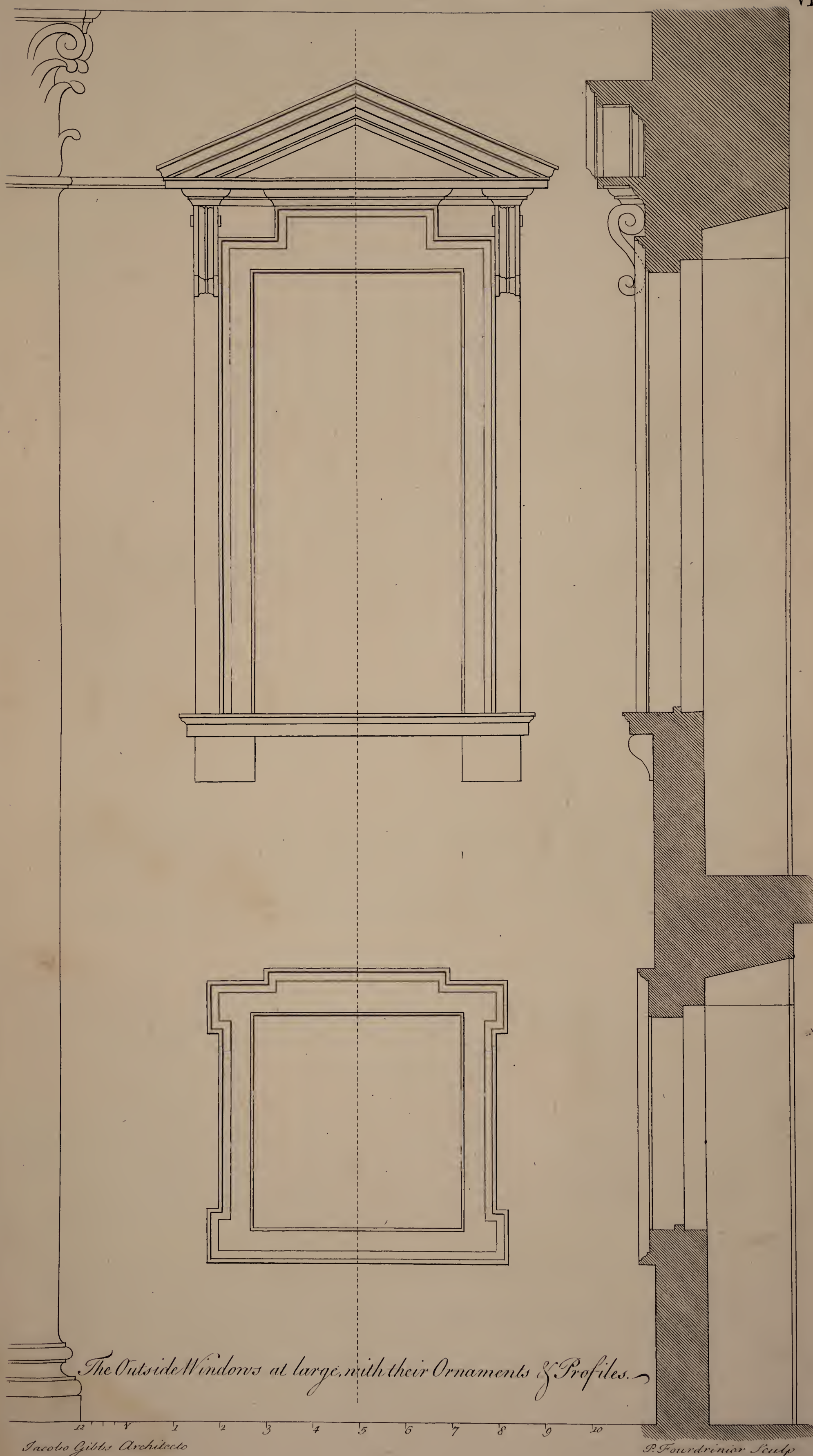
Jacob Gibbs Architect

P. Fourdrinier Sculp.





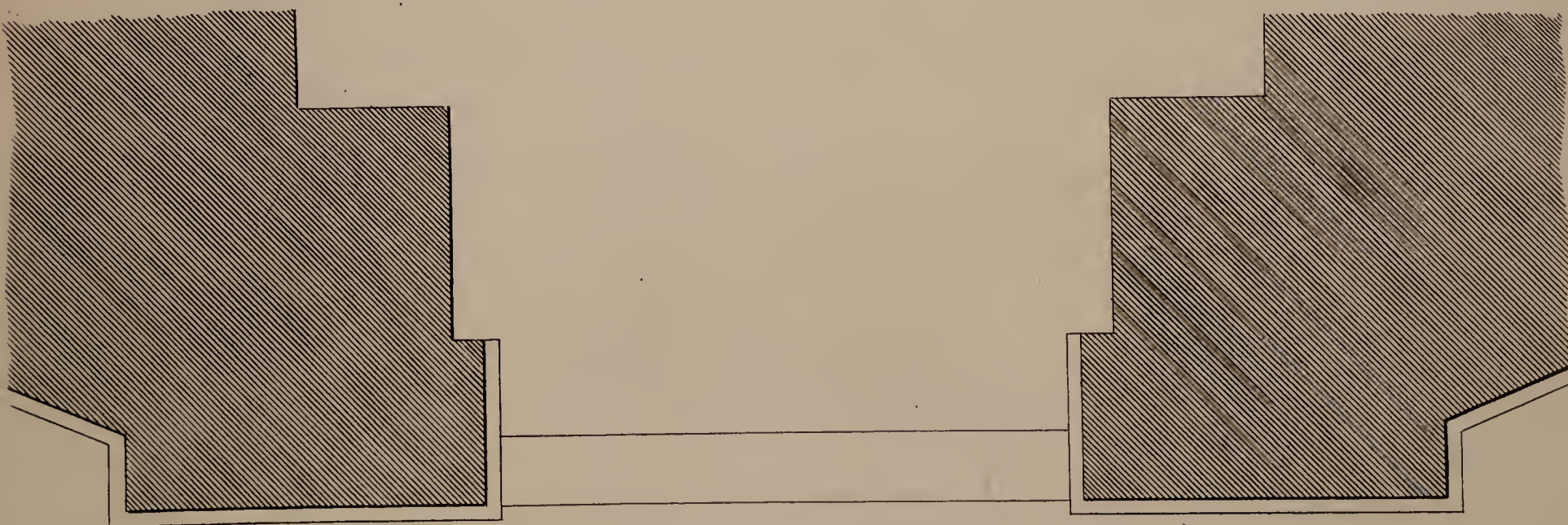




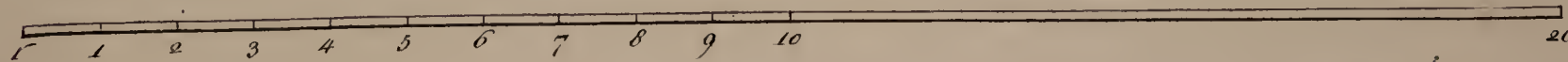








*One of the Iron Gates, which encloses the Stone Porch.*



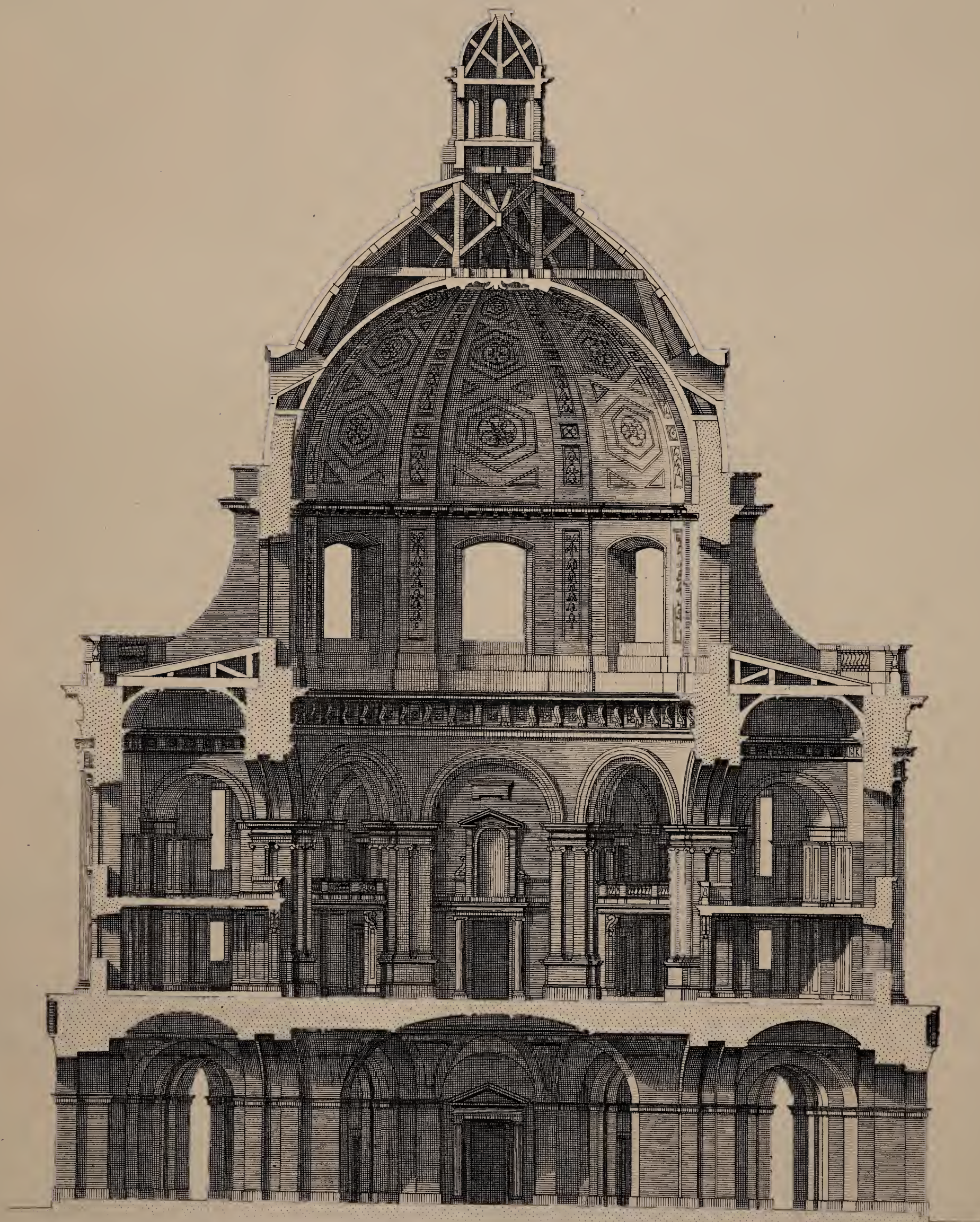
*Jacobs Gibbs Architect*

*P. Fourdrinier Sculp*







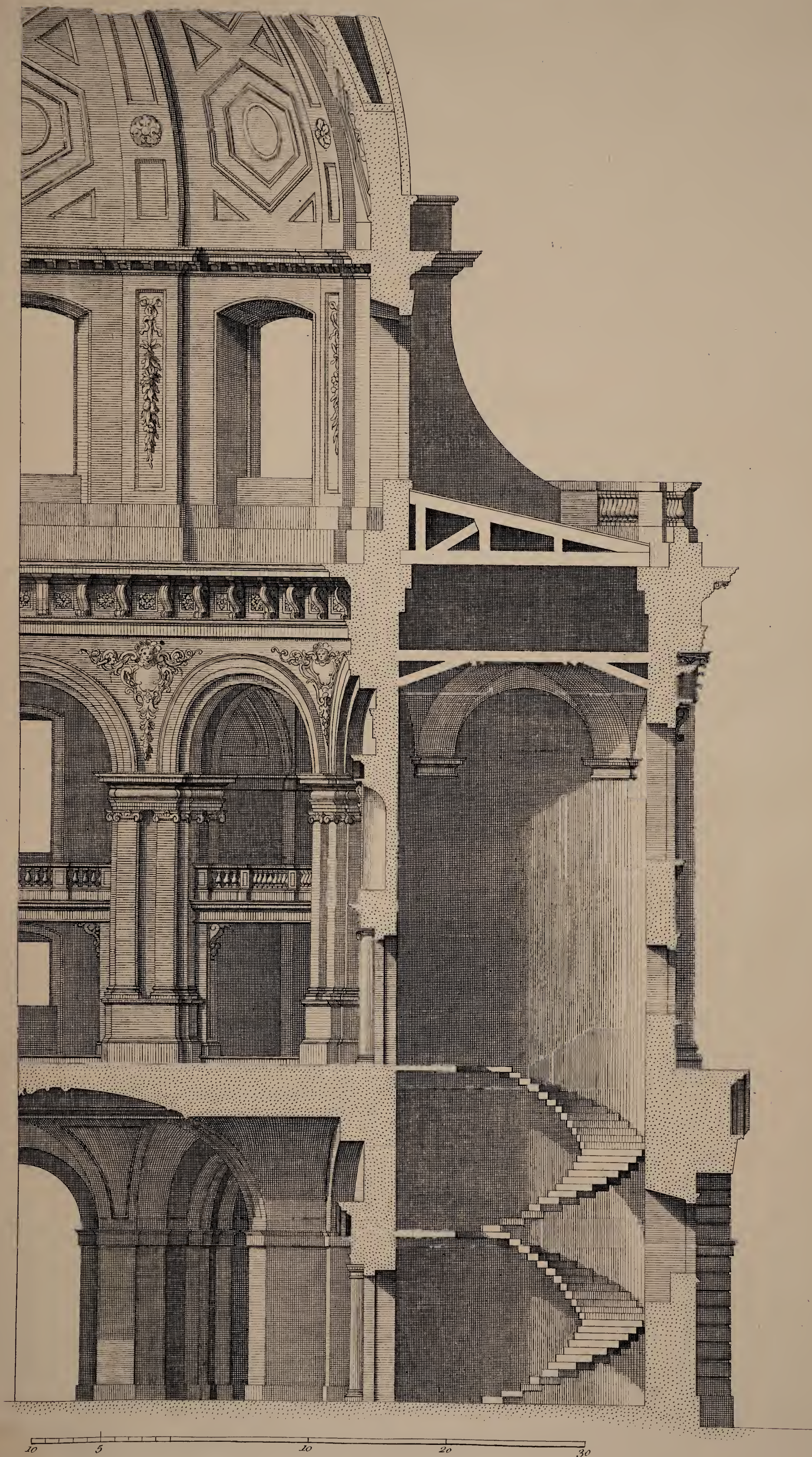


*A Section Showing the Inside of the Library*









*A Section through a part of the Library, and great Stair Case.*

*Jacobo Gibbs Architect*

*P. Foudrinier Sculp.*









10 5 10 20 30

*A Section through the Circular Library's, both below and above D.*

*Jacobo Gibbs Architecto*

*P. Fourdrinier Sculp.*









*The Niche over the Door in the inside of the Library, with the Doctors Figure.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

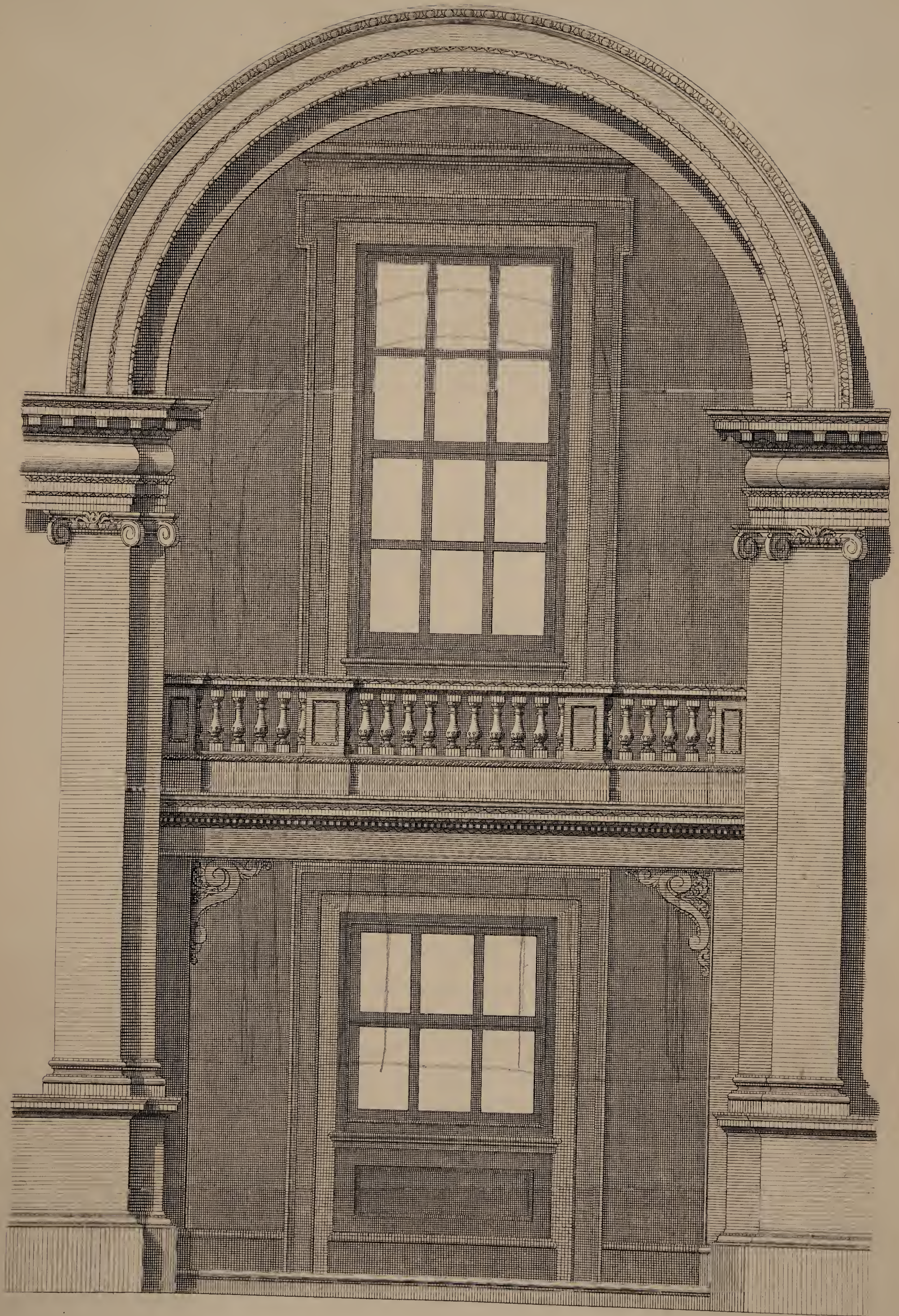
*Jacobus Gibbs Architecto*

*P. Fourdrinier Sculp.*









12 11 10 9 8 7 6 5 4 3 2 1 0 1 2 3 4 5 6 7 8 9

*One of the great Arches, to shew the front of the Gallery.*

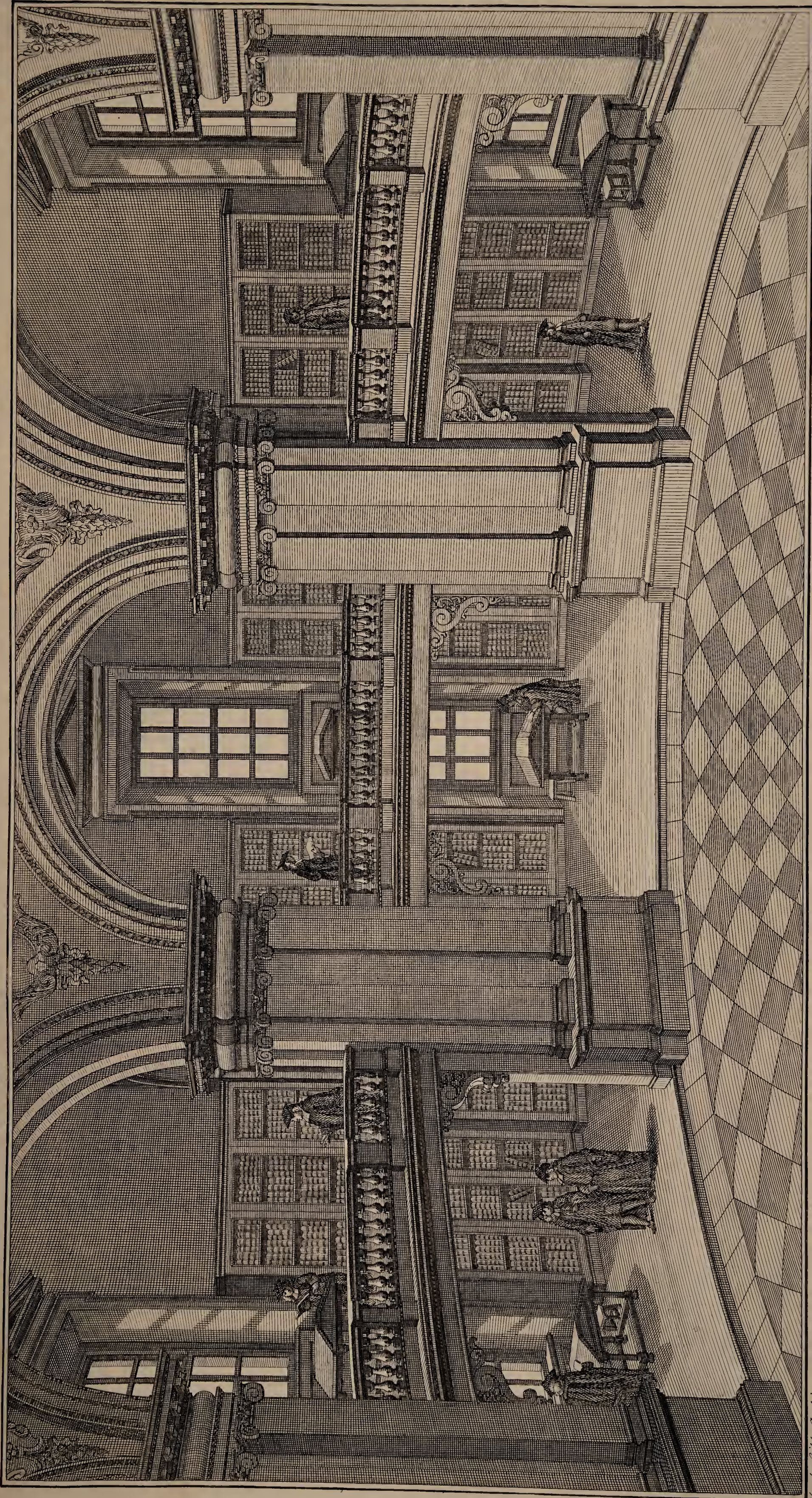
*Jacobo Gibbs Architecto*

*P. Fourdrinier Sculp.*









*A Perspective View of the Inside of the Library, through three of the great Arches, shewing the Bookcases and Desks.*

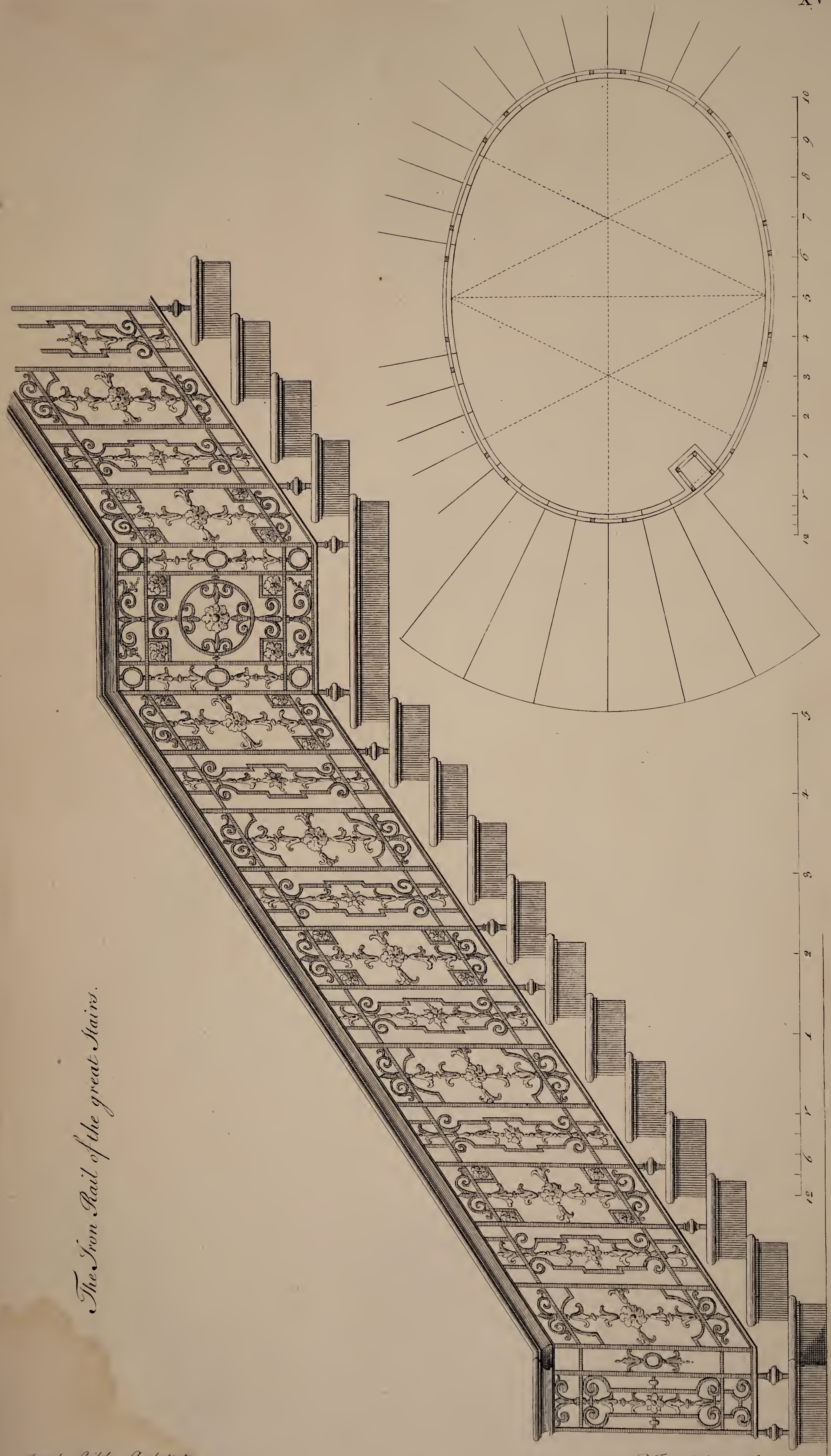
*J. G. Wardman sculp.*

*James G. Wardman del.*







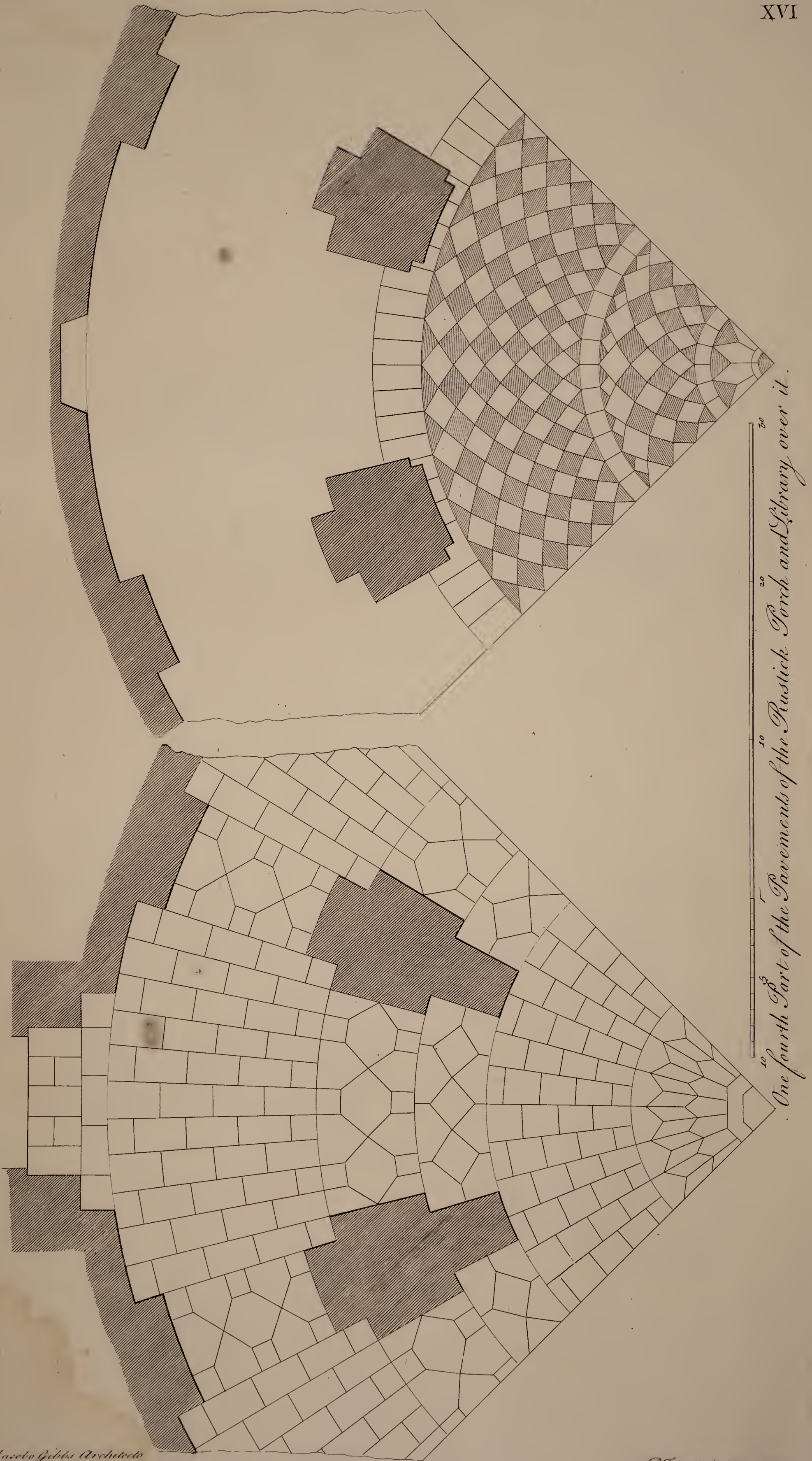


*The Iron Rail of the great Stairs.*





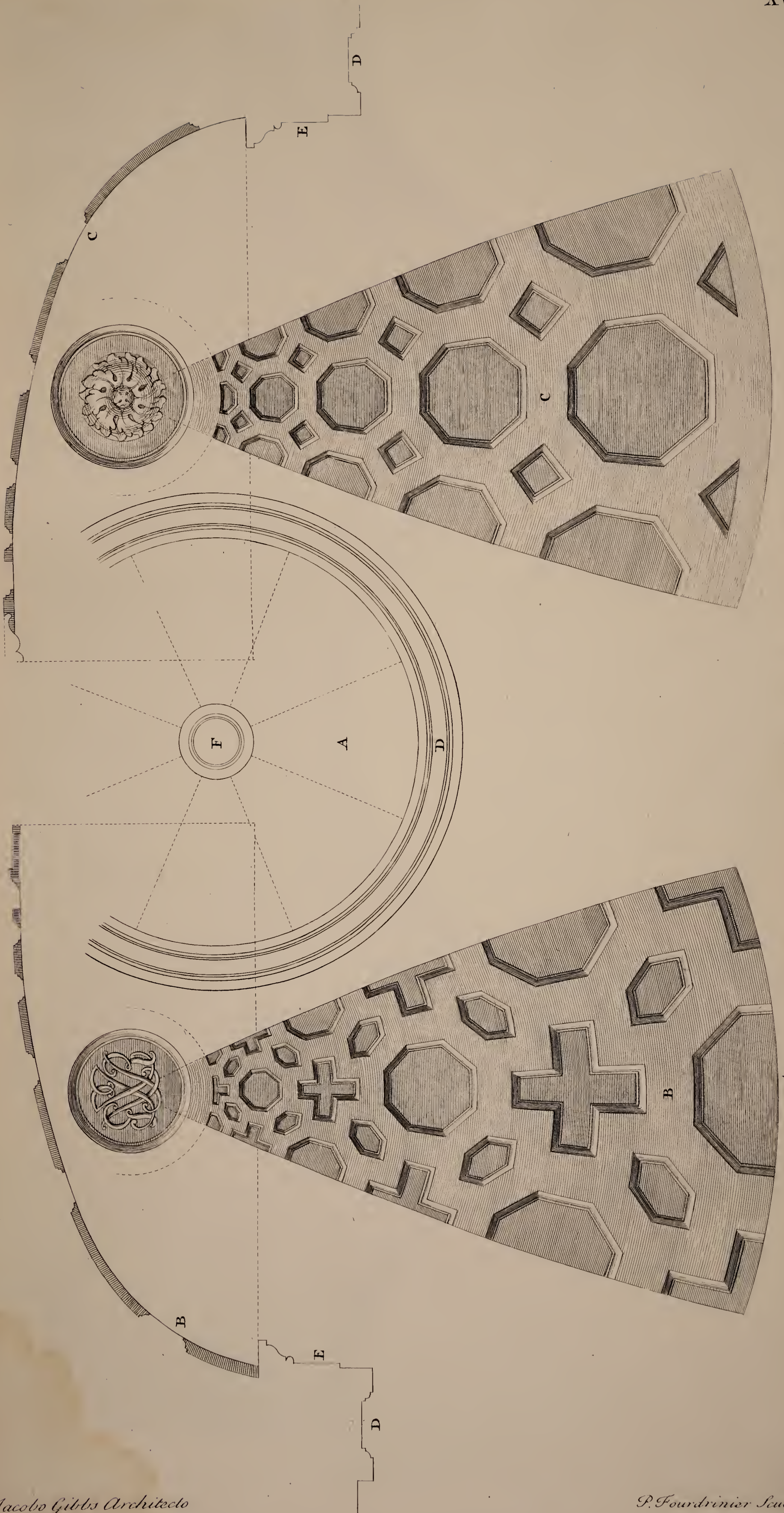










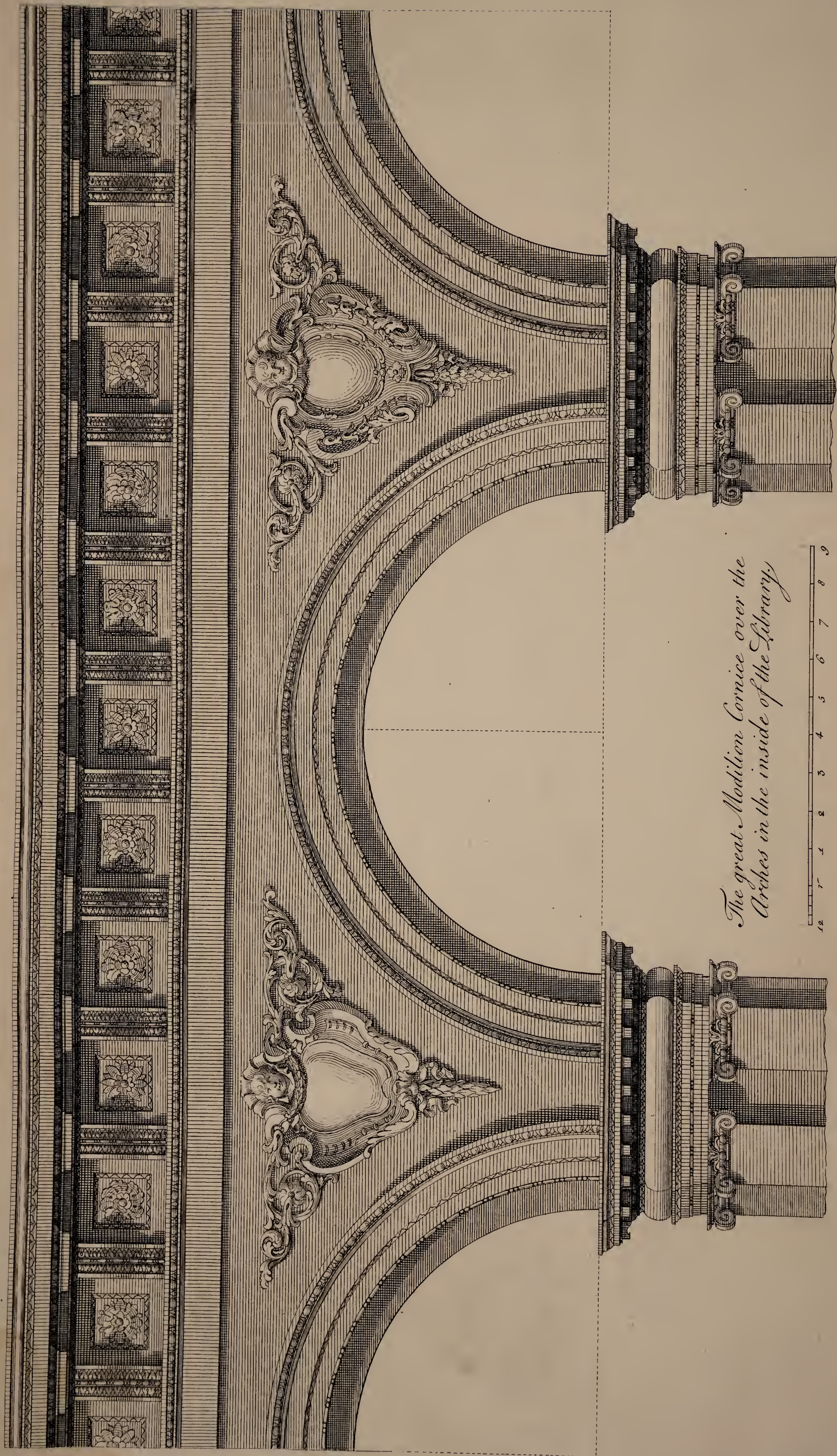


*The Mosaic work of the Concave Dishes, in the Ceiling of the Stone Porch.*









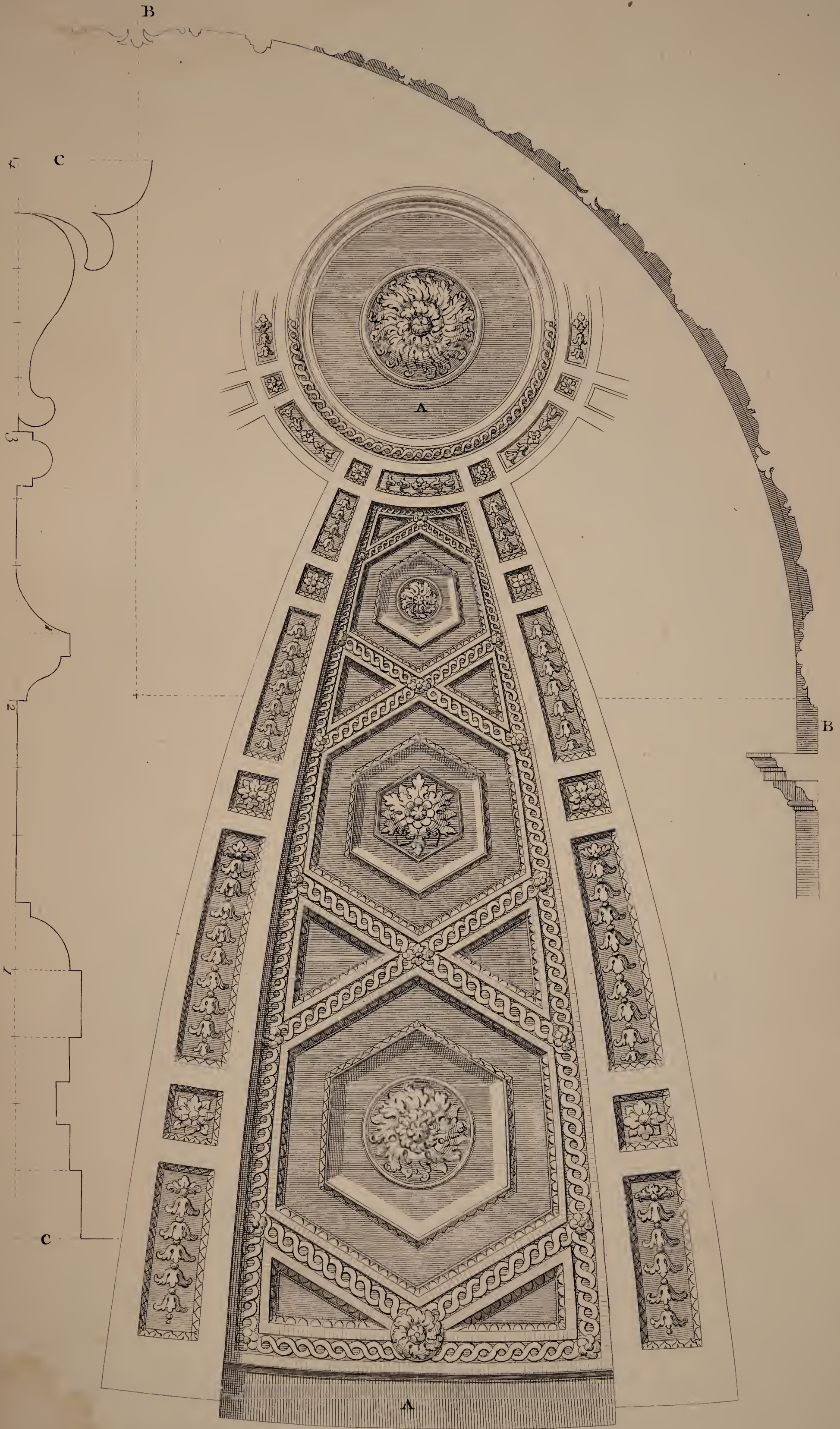
*The great Modillion Cornice over the  
Arches in the inside of the Library.*









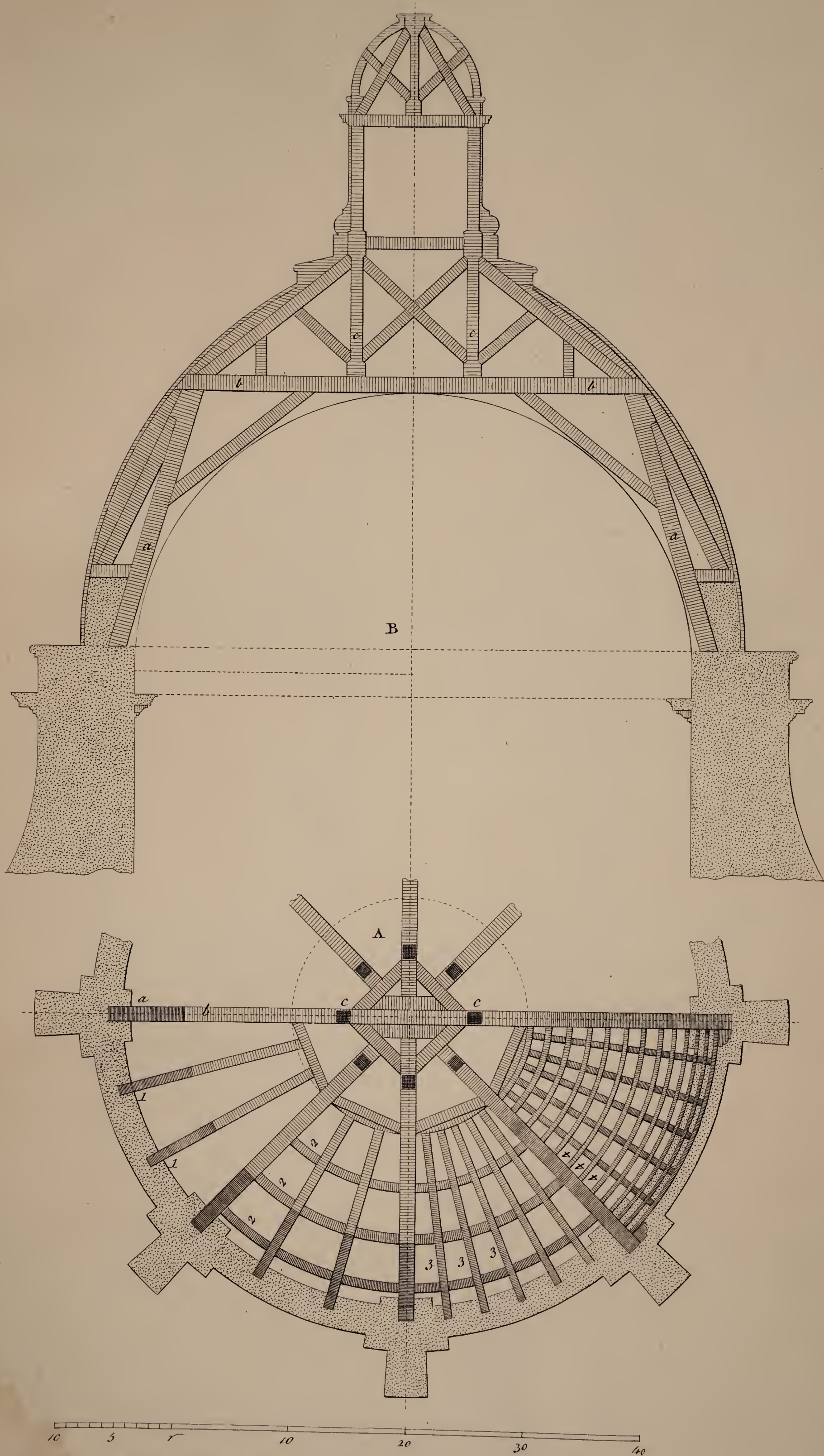


*One Eight Part of the Ornaments in the Inside of the Dome.*  
*Jacobo Gibbs Architecto* *P. Fourdrinier Sculp.*









1. Plan of the Frame of the Cupola, with the Upright of its Wooden Truss.

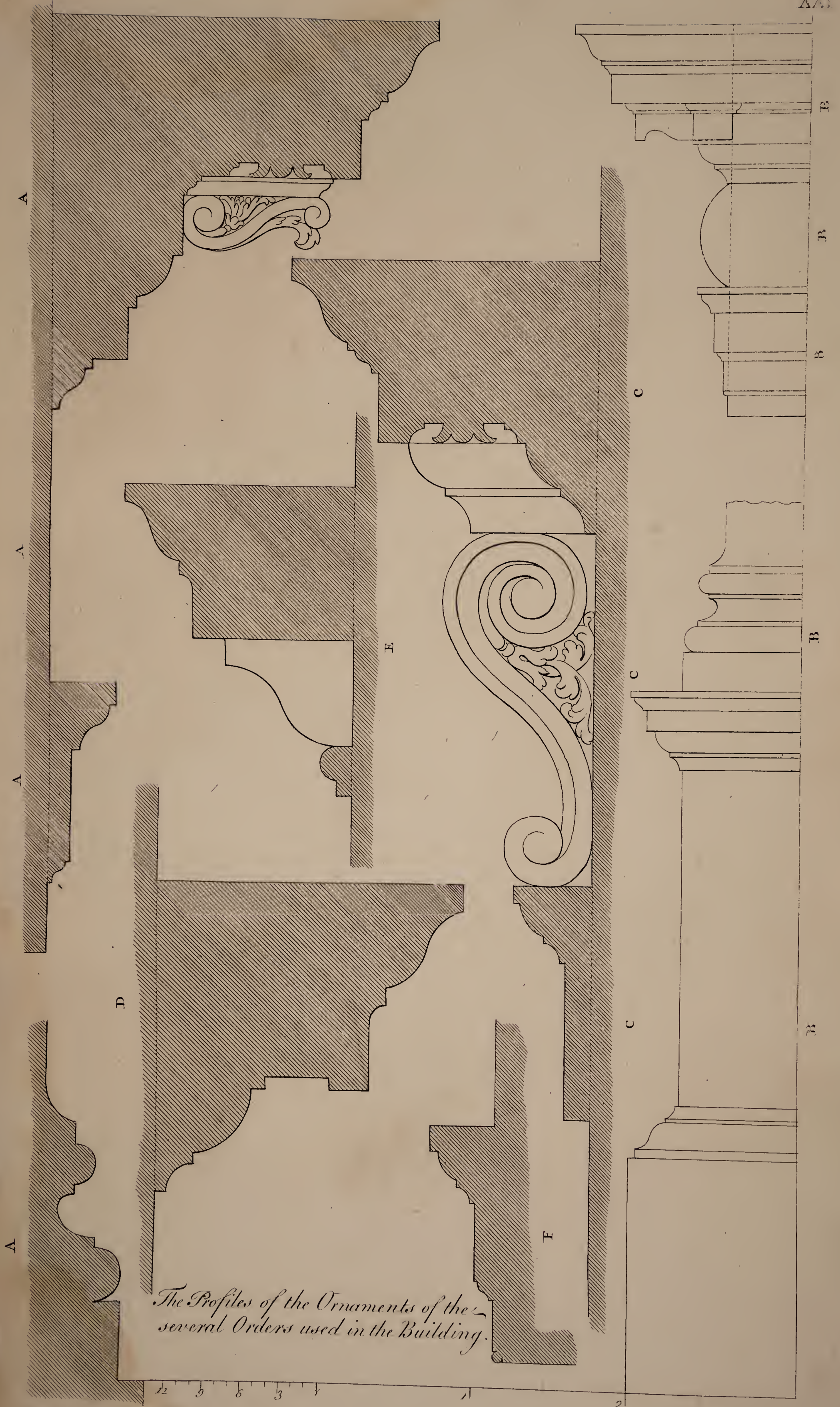
Jacobo Gibbs Architecto

P. Fourdrinier Sculp.









*The Profiles of the Ornaments of the  
several Orders used in the Building.*

*Jacobo Gibbs Architect*

*P. Fourdrinier Sculp.*











